

ONE MORE VAUDEVILLE THEATRE—PHASES OF

As an example of novel realism is given in the play at the Fourteenth Street. The scene is the set chamber of the heroine. It has pure muslin wardrobe, a pure white bed, and a pure white chair, which does not look wicked enough for a villain; but he is locked up in it, and he has the child brought in. He does not get put into his nightgown, for the heroine turns the light out; whether he saw her put on hers or not, he does not know. He is not sure that he can get up. Probably he did not. There appears to be no keyhole in the wardrobe. As soon as he knows that the two men are safely locked in bed, he gets out of the wardrobe and seats himself in a chair. The heroine suspects that something is wrong. She gets up and lights a candle. She has a plan.

Three Actresses and an Amateur of a Night

[illegible]

We notice in the very interesting volume,

that is no more cruel, surely, than it is curious. Mr. O'Hara declares also that he called him a draught of the waters that gushed from the fountain of Hieronymus." But

Why should he what thee
 (I can sit at meat thou cold

STONE & KIMBALL.

HARPER & BROTHERS

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